

Divorce Evil May Be Checked by Presenting Causes on the Screen

The following is contributed by Cecil B. De Mille, director general of Famous Players:

"Real causes of divorce actions seldom or never appear in the court records. Actions growing out of the real causes serve, in the eyes of the law, as legal excuses for divorce suits. But the real, fundamental facts behind the obvious things are disregarded both by the law and the most interested parties—the about-to-be-divorced husbands and wives.

"It's the little things, each one of them only half-recognized perhaps, that drive men and women to do the things which finally land them in the divorce courts.

"What is the result? Sooner or later one of the pair is driven in desperation to commit one of the many legal excuses for a divorce action. And the result is another case added to the long list of divorce decrees granted.

"The divorce evil is constantly growing. If we are to trust the figures actually compiled, an increase of 15 per cent is reported in the state of California alone during the last two years. Jurists and legislators are said to be drafting stringent modifications of the present divorce laws in an effort to curb this ever-growing movement.

"But, as I see the problem, laws can never hope to accomplish this end because no law can get to the root of the trouble.

"One cannot conceive of a law which would make the twice-a-day tooth brushing habit or the daily hair combing compulsory. Yet it is just such trivial matters which bring about desertions or worse offenses,

Are Motion Pictures Or the Spoken Drama Better Entertainment?

ber of persons. The screen is essentially a democratic amusement. Not only can we dramatize a greater number of themes, but our scope in 'putting them over' is infinite. We can stage a battle on land or in the clouds and simultaneously show what is transpiring in a cottage. The result is vivid contrast and a limitless canvas on which to project our story. The absence of the spoken word is felt less in the greater movement and conflict portrayed on the screen. Of course with the classics the screen cannot hope to compete. No visual appeal can take the place of the beauty and philosophy of Shakespeare's thoughts. We do not often attempt to translate him to the screen, yet when we do it is our power to make at least the shadow of his genius apparent to many who have never heard his plays.

Maxwell Karger, Metro director general: "The motion picture is undoubtedly superior to the stage play in entertainment value for the reason that its greater variety gives scope for an appeal to every taste. Scenario writers and directors invariably strive for the variety of incident in their work. The screen permits of a pleasurable straying into bypaths of character development and action which in no wise injures the unity of the drama, but rather enhances the entertaining qualities of the picture. The picturegoer, besides witnessing the unfoldment of a carefully-knit story, obtains frequent glimpses of life at close range that the limits of the spoken play would not permit of. So much for environment and character development. On the score of action, there is every argument in favor of the screen over the stage. For in the silent drama, with the universe as his background, the director is unrestricted in his effort to reproduce the mightiest dramatic happenings that the human mind could possibly devise."

John D. Williams, prominent among the younger and more progressive producers for the stage: "The public, after all, is the sole judge of what is entertainment in the theatre. The motion picture theatres would not be crowded nightly nor the so-called spoken theatre be so hugely patronized as it has been the last year unless the public felt assured that in each it was getting good entertainment. I believe the most acute judges of the theater equally enjoy the best in both moving pictures and the spoken drama. Meritorious work always will command widespread recognition in the theater as elsewhere."

Lewis J. Selznick, president Select Pictures: "Whether the motion picture or the speaking stage provides the better entertainment is largely a matter of personal likes and dislikes. However, the mere fact that over 10,000,000 people pay their way into motion picture houses every day in the year seems to me proof enough that the screen drama is the better entertainment. There is probably no bigger argument in favor of pictures, as compared to the stage, than the fact that the screen offers such a wide field for staging, whereas the stage production is naturally limited regarding scenery and settings. Look at the wonderful exteriors—trees, mountains, rivers, lakes, winding roads, railroad trains—which we can secure to aid realism and atmosphere and you will realize why the screen offers more to the public than does the stage."

Samuel Goldwyn, president Goldwyn Pictures Corporation: "If all the people, not just a few, are taken into consideration there can be no question as to which provides the better entertainment. For the matter of that there are many people for whom the speaking stage provides no entertainment at all. Yet in villages too small to have even an old-fashioned 'opera house' there are motion picture theaters, and in those theaters the same pictures which are seen on Broadway are shown, not makeshift affairs, with third and fourth rate actors, such as the little towns of the country get when a play of long intervals comes to them. And, of course, everywhere the picture play provides more entertainment for the money than the spoken play."

A New Producer



Claude Beerbohm

Young Claude Beerbohm Undismayed by Adverse Verdict on First Play

At twenty-six, instead of reading law in a London barrister's office as his father had planned, Claude Beerbohm, son of the late Sir Herbert Beerbohm Tree, is 3,000 miles away from the city of his birth acting in "The Bonehead," his first production in the American metropolis. Except for almost three years spent as a member of a Canadian field artillery unit, the youthful Englishman, one of the youngest of the legitimate producers, has acted in far-fung corners of the globe since he was seventeen years old—in Australia, in South Africa, in Great Britain and in America.

Claude Beerbohm is a tall, slender, smiling young man. He talks readily and well, with little of the accent characteristic of the Britisher and is not at all hesitant about strengthening his statements with appropriate language when the occasion warrants it. He is frank and simple in explaining his ideas of play producing.

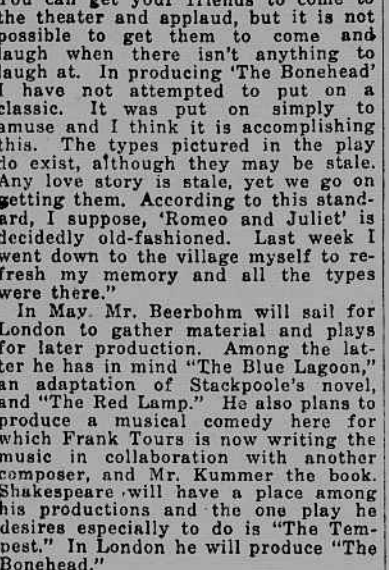
"I don't mind saying that I am starting along business, frankly to make money as a basis of doing artistic things later on," he says.

After leaving Malvern College, Mr. Beerbohm went to Australia and South Africa with H. B. Irving, the great actor, who played in Shakespearean productions with H. B. Irving at the Savoy Theatre for three years. In Boston five years ago he was in Henry Jewett's Shakespeare company. Then he took over the lease of the Plymouth Theatre in the Massachusetts city and produced Stephen Phillips' "Sin of David" and Stanley Houghton's "The Younger Generation," so that "The Bonehead" is not his first venture in the producing field. He appeared in "Bunny" Austin Strong's play at the Hudson Theatre, and with his father at the New Amsterdam Theatre in Shakespearean roles during the Shakespearean tercentenary celebration. After his discharge from the army he was a member of the cast of "Pretty Soft" at the Morosco. This is his first bit in vaudeville in the tabloid story of his brief stage career up to the present time.

Of course, the thing which is engaging all his attention at the moment, and which he thinks and talks about almost every moment he is awake, is Frederic Arnold Kummer's "The Bonehead." The critics' reception of the play was anything but cordial one, but instead of disheartening the newcomer he is going boldly ahead with his plans for further plunges into the theatrical meliorism. What the newspapers said about the play he took sensibly.

"When I read this play it struck me that it would be very amusing to an audience, and I represented myself as one of the principals. Did I tell you that we went out from Chicago?"

In "The Bonehead"



Nita Naldi

Her Ambition Is To Be Fay Templeton of To-day, Says Lillian Fitzgerald

"I wanted a Broadway production and now I have it."

It was Lillian Fitzgerald, of Ed Wynn's Carnival, speaking, voicing an ambition that had been hers since her first days in the chorus. That was a part of the ambition; the rest is held in the words that followed:

"I would like to be the Fay Templeton of to-day. Not that I think myself as good as Fay Templeton, but we have at present no one like her on the stage, and I would like to be that person. Just as a child I delighted in mimicry; I must have been born so, for it was a spontaneous desire. I was just as much the 'dressing room actress' as every other now and then some one taught me some new 'stunt,' such as the imitation of the cat that I use in the Carnival, and I was adding to my store myself. Still no luck.

"Then came vaudeville, where I combined the serious and satiric. I had to hold my audience for twenty-two minutes with only the pianist as an aid. I did straight stuff first, and then satirized it, and occasionally sang straight songs, such as 'Kiss Me Again.'"

That was pretty much all that Miss Fitzgerald would tell of her road to this present Broadway production, but quite informally through the remarks she scattered a period of imitation to illustrate what she meant. One moment there would be Lillian Fitzgerald talking seriously of ambition and the next moment there would come to the ears of the Tribune reporter in the muffled accents of the Rialto the remarks of the oldtime chorus girl, as interpreted by Miss Fitzgerald: "Now, listen, dearie, 'kiss me this ain't'." But cold print does no justice to the reality of these impromptu exhibitions of a talent for mimicry that must have been inborn to find such spontaneous play.

In Ed. Wynn Carnival



Lillian Fitzgerald

actress." Off stage I used to carry on a long conversation in mock French or do imitations of various persons in the company.

"It wasn't long after I began standing in the chorus," continued Miss Fitzgerald, "that there came an opportunity to go out with a road company as one of the principals. Did I tell you that we went out from Chicago?"

Theater Guild, Now One Year Old, Had Interesting Genesis

Continued from preceding page

more than a year there is a gap in the history of the embryonic Theater Guild.

All this is a long introduction to the story of the Theater Guild as a producing organization, but it is all quite pertinent to the present and to the future. Those who read right the story of those four years, from 1913 to 1917, will appreciate all the more the present announced aims of the guild, and will realize that the dramatic ideals of that organization to-day are the dramatic ideals of six years ago.

One year ago came the first production of the Theater Guild at the Garrick Theatre, "Bonds of Destiny," by Jacinto Benavente, the Spanish playwright. The presentation was an artistic success—and a box office failure. Then came one of the most dramatic episodes in the history of New York theaters, the presentation of "John Ferguson," a play by a young and little known Irishman. Those of the Theater Guild who had seen Benavente's play ignored by the New York public confidently expected the same fate for "John Ferguson." On the opening night of the play there was \$19.45 in the treasury of the guild, and a fatalistic belief in the minds of the members that the end of the guild was not far off. But the unknown factor in the theater had been overlooked. "John Ferguson" was favorably received by the critics; that was not entirely unexpected to those who knew the play. But more to the point, when the tragically depleted treasury is considered, "John Ferguson" became a popular success. It competed successfully with the bedroom farces and girl and music shows; it was coupled with "The Jest" on the lips of those who talked of the distinctive plays of the year.

The success of "John Ferguson" not only assured the continuance of the Theater Guild, but it also brought it favorably to the notice of that section of the public which follows the theater. This season the guild has dared, because it has had no financial qualms, to produce such a splendid failure as Massesfeld's "The Faithful." This season opened with that production, which was followed by Tolstoy's "The Power of Darkness," "The Rise of Silas Lap-

CONCERTS AND RECITALS

CORIGLIANO
Carnegie Hall, Tues. Eve., Apr. 20, at 8:15. VIOLIN RECITAL BY JOHN CORIGLIANO (MASON & HAMLIN PIANO USED)
Carnegie Hall, WED. EVE., APRIL 21, at 8:15.—SYMPHONY CONCERT
DIRK FOCH
CONDUCTOR—100 Selected Musicians. SEATS NOW. MET. MUSIC LEAGUE.
Aeolian Hall, Mon. Eve., Apr. 26, at 8:15.
RUSSELL HAMMILL
SOPIANO (MASON & HAMLIN PIANO).

CARNEGIE HALL, FRIDAY EVENING, APRIL 23, at 8:30.
SONG RECITAL—SOPRANO
HELEN YORKER
(Mrs. Misha Appelbaum)
"Helen Yorker captivates audience."—N. Y. Times.
"Seems to have everything with which to please eyes and ears."—Eve. Mail.
"One of the most successful recitals heard here in some time."—Sun-Herald.
Management: MUSICAL BUREAU OF AMERICA.

Hippodrome, Sun. Night, Apr. 25, 8:15.
Last Appearance of TITTA
RUFFO
ASSISTED BY Anna Fitzgibbon, Arthur Rubinstein.
Seats \$1, \$1.50, \$2 & \$2.50 (plus War Tax). Box Office Opens To-morrow 9 A. M.

METROPOLITAN OPERA HOUSE
TUESDAY EVE., APRIL 20, 8:15.
SCHOLA CANTORUM
KURT SCHINDLER, Conductor.
ARTHUR RUBINSTEIN, RAFAEL DIAZ, Pianists.
REPERCUSSION OF SENSATION.
NEW SPANISH MUSIC.
TICKETS \$2.50 TO \$50 NOW.
Metropolitan Box Office. (Kneale Place).

CARNEGIE HALL, TO-DAY AT 8:30 AND LAST PIANO RECITAL OF THE SEASON
LHEVINNE
Met. London Chorus. Steinway Piano.
Aeolian Hall, Thurs. Eve., April 22, 8:15.
Only Appearance This Season.
MADRIGUERA
Met. London Chorus. Mason & Hamlin Piano.
HIPPODROME TO-NIGHT 8:15
FAREWELL CONCERT BY JOHN
MCCORMACK
UNTIL NOVEMBER, 1921
Box Office opens at 12 noon to-day.
Met. C. L. WAGNER & D. P. McSWINEY.
—STEINWAY PIANO.

MAY MUSIC FESTIVAL
First REGT. ARTHUR, 24th and Park Av.
Saturday Evening, May 1, at 8:15.
ORCHESTRAL SOCIETY
Max Jacobs, Conductor.
BONCI FITZIU JACOBSEN
Prices, \$2.50, \$2.00, \$1.50, \$1.00.
Tickets may be obtained at Home 814, 41 Union St. Phone STUYVESANT 2337.

Carnegie Hall, Tues., Apr. 27, 8:15
St. Olaf Lutheran Choir
from St. Olaf College, Northfield, Minn.
THEIR SINGING NOTHING SHORT OF SUPERB!
Tickets \$2.50 to 75c.
Aeolian Hall, Sunday, Apr. 25, at 8:15.
MALKIN
Violinist. Met. Haenel & Jones. Steinway Piano.
Aeolian Hall, Tues. Eve., April 20, at 8:15.
LETZ QUARTET
Schubert Quintet; Brahms Sextet, Op. 14.
Tickets at Box Office & of Home 100, 1 W. 9th.

CASALS & SVECHENSKI
Aeolian Hall, This Afternoon at 3.
PIANO. Met. Haenel & Jones. Steinway Piano.
Aeolian Hall, Thurs. Apr. 22, at 8:15.
TILLY KOENEN
DUTCH CONTRALTO
Met. Winton & Livingston. Baldwin Piano.
Aeolian Hall, This Afternoon at 3.
PIANO. Met. Haenel & Jones. Steinway Piano.
Aeolian Hall, Thurs. Apr. 22, at 8:15.
BAILEY
Julian Pollak, Met. PIANIST.
Aeolian Hall, To-morrow (Mon.), Eve., at 8:15.
SONG RECITAL.
WILSON LAMB
Tickets \$2.50 to 50 cts. at Box Office.

FOURTH
Frederic Warren Baillan Concert
To-morrow Afternoon, Aeolian Hall, at 3.
Mason & Hamlin Piano.
HARRIETTE CADY
Piano Recital (Steinway). Tickets at Box Office.
GREENWICH VILLAGE Th., To-day at 8:15
In readings of his own poems.
TICKETS \$2, \$1.50 & \$1 at Box Office.
Aeolian Hall, Sat. Aft., Apr. 24, at 8:15.
SCHWARZ JACOBI PIANIST
MICHEL PENNA CELLIST
Tickets at Box Office. Steinway Piano.

BROOKLYN AMUSEMENTS

MONTAUK MATINEES WED. AND SAT.
ROBERT B. MANTILL
SUPPORTED BY GENEVIEVE HAMPER IN A NEW PRODUCTION OF
JULIUS CAESAR
AND REPERTORY
Monday Night—Julius Caesar
Tuesday Night—Julius Caesar
Wednesday Matinee—Merchant of Venice
Wednesday Night—Rochester
Thursday Night—Merchant of Venice
Friday Night—Nicholas
Saturday Matinee—Julius Caesar
Saturday Night—Julius Caesar

WEEK OF APRIL 26
—IN—
"On the Hiring Line"
COMING! SEATS NOW
FRED STONE IN JACK O' LANTERN

CONCERTS AND RECITALS

"THE NEW YORK SYMPHONY ORCHESTRA HAS NO PEER"
JAMES GIBBONS HUNTER.
"IT IS LITERALLY A BAND OF VIRTUOSI AND TO DIRECT IT MUST BE TO MR. DAINOFF AN ARTISTIC JOY."
W. J. HENDERSON.
Season 1920-1921
SUBSCRIPTION CONCERTS
AT CARNEGIE HALL AT AEOLIAN HALL
12 Thurs. Aft. 4 Sat. Mornings
13 Friday Eve. 4 Sat. Mornings
Soloists include: RACHMANINOFF, HEMMEL, KAPISLER, MAXENAK, CORTOT, HOMER, BAUER and others.
Renewal of subscriptions for next season may be made now at the office of the Symphony Society of New York, Room 1202, 33 West 42nd Street.
George Englew... Manager

Every Heart's Desire
CHARLES DILLINGHAM'S
Happy Days
by D. H. Bumsdale
Music by Raymond Lubell
AT THE
HIPPODROME
MATINEE DAILY

Beginning Today
THE LADY BOUNTIFUL OF THE SCREEN
HOPE HAMPTON
in a present day version of yesterday's greatest 'vampire'
"A MODERN SALOME"
Unusual and ultra-dramatic, with a star who is strikingly superb
—AND—
A clever stage novelty of captivating charm with some stunning samples of part pulchritude
WM. B. FRIEDLANDER Presents
"CAVE MAN LOVE"
(A REVUE)
An original offering showing in snappy style the methods of man in wooing a maid since history began with cupid's first raid.
—AND—
(By Request)
"Tillie's Punctured Romance"
with CHARLIE CHAPLIN
Marie Dressler & Mabel Normand
B.S. MOSS'Y at
BROADWAY 41st St.

RIVOLI RIALTO
BROADWAY AT 40th ST. BROADWAY AT 42nd ST.
HUGO RIENFELD, Director
BEGINNING TO-DAY

WILLIAM S. HART
in "THE TOLL GATE."
Paramount-Artcraft Picture
Sunshine Comedy
"Training Four Husbands."
RIVOLI ORCHESTRA
Frederick Stahberg, Conductor.

Anniversary Week
CHARLES RAY
in "PARIS GREEN."
A Paramount-Artcraft Picture
CHAPLIN REVIVAL
"THE FAWN SHOP."
RIALTO ORCHESTRA
Hugo Riensfeld, Conductor.

EMPIRE BROADWAY AND 40th ST. EVENINGS AT 8:30. MAT. WED. & SATURDAY 2:30.
231ST TO 238TH TIMES
CHARLES FROHMAN Presents
ETHEL BARRYMORE
IN HER GREATEST TRIUMPH
"Déclasse"
BY ZOE AKINS
"A play which is unusually stirring and satisfying."—Tribune.

HUDSON WEST 44th ST. OVER 300 SEATS. WEEKDAYS 8:30. SAT. 2:30 & 8:30.
BOOTH TAKINGTON'S NEW COMEDY
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(Directed by GEORGE TYLER)
"TO OUR MIND THE BEST NIGHT COMEDY EVER WRITTEN BY AN AMERICAN."
—New York Times—

GREENWICH VILLAGE THEATRE, Fourth St. and 7th Ave. Evenings 8:30. Mat. Wed. and Sat., 2:30.
"A Naughty Little Play that has a Sassy Wit. Rather like an improper story whispered behind a Vaudeville fan."
—N. Y. Times—

EMILY STEVENS
in PHILIP MORRIS' NEW COMEDY
SOPHIE
WITH
O. P. HEGGIE
(Direction of George C. Tyler)

APPLE
The Kessler-Jacoby Musical Comedy
"The Apple Tree"
Carnegie Hall, Sat. Aft., Apr. 24, at 8:15.
MATINEES WED. & SAT. (Use the Apple Tree)

THE NIGHT BOAT
LOADED TO THE GUARDS!
"With Melody and Fun!"
CHAS. DILLINGHAM'S
JULIUS CAESAR'S BEST TIME
Cue of "Vaudeville" Girls
MATS. WED. & SAT.
LIBERTY THEATRE

THE HOLE IN THE WALL
MARTHA FREDMAN STEELE
MAT. FRI. & SAT.
JOHN HALL
Carnegie Hall, Sat. Aft., Apr. 24, at 8:15.
MATINEES WED. & SAT. (Use the Hole in the Wall)

KNICKERBOCKER THEATRE, W'way, 38 St. Eve. 8:30. Matinees Wed. and Sat., 2:30.
"The Most Lovable, Laughable Play Ever Staged"
—Eve. Mail.
Henry W. Savage's Cape Cod Comedy (Staged by John McKee)
"SHAVINGS"
Dramatized by Morris Short and Pauline Phelps from Joseph C. Lincoln's Novel.
10th TRIUMPHANT WEEK!
Wed. Mat., entire Orch., \$1.50; Bal., \$1.00; 2d Bal., 50c. Sat. Matinees, 50c. to \$2.50. Nights, 50c. to \$2.50. Best Seats at Box Office at Regular Prices.

BELASCO STARS—SENTINELS OF SUCCESSES
BELASCO THEATRE West 44th St. Mats. Thurs. and Sat. 11TH TO 184TH TIMES! 236TH TO 243RD TIMES!
DAVID BELASCO presents
LENORE ULRIC "THE SON-DAUGHTER"
By George Scarborough & David Belasco
"ENGROSSING IN EVERY SCENE"
—Lawrence Reamer, Sun-Herald—

LYCEUM THEATRE West 45th St. Mats. Thurs. and Sat. 236TH TO 243RD TIMES!
DAVID BELASCO presents
INA CLAIRE "THE GOLD DIGGERS"
Avery Hopwood's Sparkling Comedy
"A RICH VEIN OF HUMOR."
—Stephen Rothman, Eve. Sun.

CONAN HARRIS 435 E. 50th ST. WED. & SAT. 2:30
LAST 2 WEEKS
The Acquittal
THE ABSOLUTE DRAMATIC TRIUMPH
By RITA WELMAN
A MASTERPIECE OF PLAY CONSTRUCTION

ABRAHAM LINCOLN
John Drinkwater's
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CORT THEATRE West 48th St. Mats. Wed. & Sat.

PUNCH & JUDY 49 ST. E. OF BROADWAY
"A New Play by Victor Mapes and Mr. Collier."
The Butrons Fly
Fly You Laugh
Fly You Cry
A New Play by Victor Mapes and Mr. Collier.
CORT THEATRE W'way. Mats. Wed. & Saturday, 2:30.

NEW AMSTERDAM 149 W. 4th St. W'way. Dillingham's 2nd night. Wed. 8:30 & 10:30. Sat. 2:30 & 8:30. No more higher.
THE ED. WYNN CARNIVAL
FIRST EDITION
Staged by WED. WYNN
SUCCESS AND A STAMPEDE!
A day's Musical Drama
Book and some lyrics by ED. WYNN
A RIOT OF LAUGHTER AND HAPPINESS!

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SUCCESS AND A STAMPEDE!
A day's Musical Drama
Book and some lyrics by ED. WYNN
A RIOT OF LAUGHTER AND HAPPINESS!

JOHN GOLDEN presents
FRANK BACON in
LIGHTNIN
GAIETY, W'way & 48 St. Eve. 8:30. Matinees Wed. and Saturday, 2:30.

HENRY MILLER'S THEATRE 124 West 43d St. Tel. 7410 Bryant. Eve. 8:30. Mats. Thursday and Sat., 2:30.
HENRY MILLER
AND
BLANCHE BATES
in JAMES FORBES' NEW PLAY
"THE FAMOUS MRS. FAY"
"THE SEASON'S TRIUMPH"
DIRECTION A. L. ERLANGER.

ABSOLUTELY THE LAUGHING LIMIT!
SAM H. HARRIS presents
WILLIAM COLLIER
in "THE HOTTEST TOT"
A New Play by Victor Mapes and Mr. Collier.
The Butrons Fly
Fly You Laugh
Fly You Cry
A New Play by Victor Mapes and Mr. Collier.
CORT THEATRE W'way. Mats. Wed. & Saturday, 2:30.